

## MILITARY MUSIC AND ITS STORY.

By H. G. FARMER.

CHAPTER IX.  
REORGANISATION.*(Continued from last issue.)*

Whilst the Sax organisation was in progress, the '48 revolution broke out, and the new government set aside the decree of 1845. Another plan for organisation was then issued, completely ignoring Sax. This called forth considerable comment. Berlioz wrote strongly on the matter in the "Journal des Débats," and the government was petitioned by many prominent musical and military men. In 1852, Albert Perrin issued his pamphlet on "The Organisation of Military Bands," which created considerable stir.<sup>1</sup> Sax was recalled, and the government issued the following in 1854, as the instrumentation for the bands of the Imperial Guards, and soon to the entire army:

## INFANTRY.

2 Flutes or Piccolos.  
4 Clarinets, E flat.  
8 Clarinets, B flat.  
2 Oboes.  
2 Soprano Saxophones.  
2 Alto Saxophones.  
2 Tenor Saxophones.  
2 Baritone Saxophones.  
2 Cornets.  
4 Trumpets.  
3 Tenor Trombones.  
1 Bass Trombone.  
2 Soprano Saxhorns, E flat.  
2 Soprano Saxhorns, B flat.  
2 Alto Saxotrombas.  
2 Baritone Saxhorns, B flat.  
4 Bass Saxhorns, B flat.  
2 Double Basses, E flat.  
2 Double Basses, B flat.  
5 Drums, etc.

Total 55.

## CAVALRY.

1 High Soprano Saxhorn, B flat.  
2 Soprano Saxhorns, E flat.  
4 Soprano Saxhorns, B flat.  
2 Alto Saxhorns, A flat.  
2 Alto Saxotrombas, E flat.  
2 Baritone Saxotrombas, B flat.  
4 Bass Saxhorns, B flat.  
2 Double Bass Saxhorns, E flat.  
2 Double Bass Saxhorns, B flat.  
2 Cornets.  
6 Trumpets.  
2 Alto Trombones.  
2 Tenor Trombones.  
2 Bass Trombones.  
Total 35.

This was the system which revolutionised the world's military music, due mainly to the "inventions" of Adolphe Sax. These "saxhorns" (patented in 1845) were immediately taken up by our regimental bands. First came the contrabass saxhorns, in E flat and B flat, which were called bombardons or basses, and superseded the serpents and bass horns. The bass saxhorn in B flat was then introduced as the euphonium or euphonion,<sup>2</sup> doing away with ophicleides. The baritone saxhorn in B flat was named simply the baritone or althorn, whilst the alto saxhorn in E flat retained its appellation, although under improved construction was designated the Koenig horn and tenor cor, and has to some little extent reduced the importance of the French horn. Although mostly confined to the military band, the "saxhorn" family has been found a rare adjunct to the orchestral "brass" in the case of the euphonium and bombardon. The powerful tonal effects of the latter were recognised by Wagner, who employs it in the "Rheingold."

Nor had the brass family alone been improved upon. Boehm, Triebert, Klosé and others, had greatly increased the executive capacity of the "wood-wind" by their improvements and inventions. In 1839 Wieprecht constructed the "bathyphone" to supply the bass to the clarinet family, but, outside Germany, it gained no permanent footing. The alto and bass clarinets began to be looked upon with favour from the days of Sax, and now have *completely* displaced basset horns, although

<sup>1</sup> It was translated into both English and Italian, and helped the cause of band reform in both countries.

<sup>2</sup> The original instrument still used on the Continent was of smaller bore. Phasesy, a bandmaster of the Coldstream Guards, designed the present wide bore in England.

Grove's "Dictionary," 1904 (article, "Arrangement"), on the authority of so distinguished a writer as Sir Hubert Parry, thinks otherwise. Berlioz regretted that so very beautiful an instrument as the alto clarinet was not to be found in all well-constituted orchestras. The bass clarinet has received more attention from composers—Auber, Halévy and Meyerbeer having written specially for it, notably the fine solo in the latter's opera, "Les Huguenots." Wagner also employs it in "Tristan und Isolde." The most important addition to wind bands was the saxophone, one of Sax's patents, registered 1846. This instrument, practically a clarinet of metal, gave a fresh tone colour to wind bands, and furnished a desired link between the reeds and brass. In this country their adoption has been slow, and it is only of recent years that they have been recognised in the "score." Although forming a "choir" of seven instruments, only four receive general acceptance, and in our service the E flat alto and the B flat tenor are usually considered sufficient to take a place in wind band music. Another French invention worthy of mention is the sarrusophone, designed by a bandmaster named Sarrus. The instrument is made in six or seven sizes similar to the saxophone and played with a double reed, but is not much used.

We have followed the reform of military bands on the Continent, and the rapid development of the resources of wind instruments, bringing such a wealth of tone colour that the wind band was considered an asset to the progress of art. We must now see how England fared at the time of Wieprecht's and Sax's movements with regard to organisation. An illustration of the composition of a first class band of the period, and that of an ordinary cavalry regiment, is appended:

ROYAL ARTILLERY BAND.  
(1839.)

1 Piccolo.  
2 Flutes.  
2 Oboes.  
3 Clarinets, E flat.  
14 Clarinets, B flat.  
4 Bassoons.  
4 Trumpets.  
3 Cornets.  
2 French Horns.  
4 Trombones.  
1 Ophicleide.  
2 Bass Horns.  
2 Serpents.  
4 Drums, etc.

Total 48.

FOURTH LIGHT  
DRAGOONS.  
(Circa 1842.)

3 Cornets.  
5 Trumpets.  
2 French Horns.  
1 Kent Bugle.  
1 Ophicleide.  
3 Trombones.  
1 Pair Kettledrums.  
Total 16.

Reform in English bands was not heralded by any government decree as in Prussia and France. It was brought about in two ways, firstly, by the establishment of a uniform instrumentation, and secondly, by the establishment of a military school of music. The former was not a pre-conceived scheme for reorganisation as we shall see presently. Printed music for military bands at this date was very scarce. The little there was came from the Continent, and this was arranged for instruments peculiar to their bands. Wessel had issued some band music between 1830-40, but the circulation was limited and the arrangement theoretical rather than practical. Those regiments that had bandmasters capable of composing or arranging were the best off, but their manuscripts were jealously guarded. All sorts of expedients had to be resorted to for the purpose of replenishing the regimental music library. If two regiments met, and their bandmasters were friendly, it was usual for them to inspect one another's repertoire, and make exchanges. This state of affairs was clearly one to be remedied. One very energetic bandmaster, Carl Boosé, of the Scots Guards,

<sup>1</sup> Farmer, "Memoirs of the Royal Artillery Band," 1904.



had been striving for years to get someone to undertake the publishing of military band arrangements, but without success. Publishers were none too ready to risk money on such a venture. Nothing daunted, Boosé decided to be his own printer and publisher. In the year 1845 he issued a selection from Verdi's "Ernani," which he not only arranged, but wrote the parts on stone for lithographing, and printed them himself. His publication soon attracted a good number of subscribers, and immediately commended itself to Messrs. Boosey and Co., who undertook the production of a periodical issue of these works as "Boosé's Military Journal," 1846, appointing Boosé sole editor. So great was the demand for this journal, that other publishers hastened to launch similar craft. Jullien brought out a journal the following year under the direction of Charles Godfrey, senior, the bandmaster of the Coldstream Guards. This was followed by an effort from Schott and Co., edited by their kinsman, A. J. Schott, bandmaster of the Grenadier Guards. Here were three bandmasters of the foot guards editing rival publications. Of these, only two have survived, the first, now known as "Boosey's Military Journal," and the second which was acquired by Boosey's in 1857 as their "Supplementary Journal." These journals practically began the reform of our military music. Boosé's and Jullien's publications being arranged on the same instrumental plan, bands found it necessary to adapt themselves to it, and a fairly uniform combination throughout our service was the result, which formed the basis of our present system. So much for instrumental reform.

A greater evil still remained to be remedied—the system under which bands were raised and supported. The chief objections to be urged against this were: (1) Bands were regimental institutions only; supported by their officers without any state aid. (2) The employment of civilian bandmasters and bandsmen over whom the authorities had little or no control. These we have dealt with at length, elsewhere. Reform in this direction was delayed until well into the "fifties," and then was only brought about, by a clear demonstration of the defects of the prevailing system. It came with the Crimean War. Bands and music were forgotten all about in the hurry and scurry of mobilisation, and with many regiments there was every reason for it. The hired civilian bandmasters and bandsmen claimed their discharge, and many bands were broken up in this way. In short, the whole of our military music was completely disorganised.

(To be continued.)

## CHURCH CHOIRS.

ON October 19, at 42 Berners Street, London, Mr. G. A. Stanton, A.R.C.M., F.I.G.C.M., read a paper on "Management and Training of Church Choirs." Amongst those present were: Dr. Churchill Sibley (in the chair), Dr. J. H. Lewis (warden), the Rev. Dr. H. Whittaker, M.D., the Rev. W. J. J. Cornelius, A.K.C.L., F.I.G.C.M., Mr. T. Westlake Morgan, F.R.S.L., F.I.G.C.M., Professor Elwih, F.I.G.C.M., Mr. H. Travers Adams, B.A., T.C.D., Mr. A. C. Chappell Haverson, F.I.G.C.M., Mr. Reginald Dix, F.I.G.C.M., Mr. John J. Dalgliesh, F.I.G.C.M., Mr. Thomas D. Richards, Mr. George Howell, F.I.G.C.M., Mr. Oscar Mannheimer, Mr. H. Portman-Lewis, Mrs. H. Doyle, A.I.G.C.M., Miss L. Bowell, J.V.C.M.

The general discussion which ensued was of a most interesting and helpful character, and it is hoped that during the coming year arrangements may be made for a few other debates of a practical nature, in which the members of the Incorporated Guild of Church Musicians may help one another by an exchange of views on matters immediately connected with their profession. A report of the lecture and discussion will appear shortly.

## THE COUP DE GLOTTE (STROKE OF THE GLOTTIS).

OUR DISCUSSION CONTINUED.

AN AUTHORITATIVE STATEMENT.

WE are fortunate in being able to approach the above subject on the basis of assured fact; for M. Garcia the originator of the term "coup de glotte" has left us a definition of what he meant and also given us instructions how to acquire the "attack."

Definition: What then is the coup de glotte, or stroke of the glottis? An answer can be found to our inquiry, by a reference to "Hints on Singing" by Manuel Garcia, page 13:

"Q. What do you mean by the 'stroke' of the glottis?"

A. The neat articulation of the glottis that gives a precise and clean start to a sound."

Dr. W. A. Aikin makes the following statement in his book entitled "The Voice," page 65:

"By a still stronger approximation of the cords so tight a stricture can be produced, that they are no longer free to vibrate, and a state of strangulation ensues, in which the air can no longer pass out.

"The sudden relaxation of this spasm, and the consequent bursting of the compressed air between the cords, is what is known as the 'coup de glotte,' an injurious method of obtaining a strong attack upon a note."

It is obvious that the above statement does not agree with M. Garcia's definition of the coup de glotte, for "the neat articulation of the glottis that gives a precise and clean start to a sound" does not require the vocal cords to approximate "tightly" so as to cause a "stricture."

The following letter to the late Charles Lunn, dated October 28, 1902, clearly expresses Signor Garcia's views:

"1. I do insist on the attack; but it must be the *delicate precise action of the glottis, not the brutal pushing of the breath* that goes by that name, fit only to tear the glottis, not to rectify and regulate the movements. (*Italics are mine.*)

"2. The attack, or stroke of the glottis, is not an invention, it is a fact of nature.

"3. In the series of explosions constituting a sound, the initial explosion is the one that I designate by the name of 'stroke of the glottis.' My merit or demerit consists in having noticed it, and given it a name. Nobody who starts the voice properly can eschew it.

"4. I distinguished the first explosion from the others, because as it starts the sound, its qualities or defects are impressed upon the emission."

There is nothing in this letter to justify the belief held by some authorities, that the "stroke of the glottis" is a violent explosion or bursting asunder of the cords, setting free imprisoned air, which is said to be injurious.

Preparation: It is very interesting to notice in the instructions given to prepare for and acquire the "attack," Garcia recognised that conservation of energy is one of the fundamental laws of nature, and that the application of this law in the matter of voice emission means that maximum effect is to be obtained by minimum of effort.

The following extracts from M. Garcia's "Hints on Singing," page 9, will be found by students to fully confirm the above statement:

"Muscular relaxation: 1. To open the mouth, the lower jaw should be allowed to fall by its own weight, while the corners of the lips retire slightly . . .

"The tongue should be loose and motionless, without any attempt to raise it at any extremity: the muscles of the throat should be relaxed.

"2. We cannot too strongly recommend extreme looseness of the lower jaw, for on its ease of movement (falling by its own weight) depends that of the organs placed beneath, and consequently the elasticity and mellowness of the sounds emitted."



Articulation of the glottis: The pupil being thus prepared, should draw in breath slowly, and then produce the sounds by a neat, resolute articulation or stroke of the glottis, upon the broad Italian vowel A (M. Garcia, "Art of Singing," page 9.)

The stroke of the glottis not a slight cough: It has been thought by some that Garcia regarded the "coup de glotte" as a "slight cough."

The following extracts will show that such a view is untenable:

"1. The pupil must be warned against confounding the articulation or stroke of the glottis, with the stroke of the chest, which latter resembles the act of coughing, or the effort made in expelling some obstruction from the throat. This stroke or coughing out the notes of the chest, causes a great loss of breath rendering the sounds, aspirated, stifled and uncertain in tone. The function of the chest is solely to supply air, not to throw it out violently." ("Art of Singing," page 9.)

"2. The stroke of the glottis is somewhat similar to the cough though differing essentially in that it needs only the delicate action of the lips and not the impulse of the air. The lightness of the movement is considerably facilitated if it be tried with the mouth shut. Once understood, it may be used with the mouth open on any vowel.

"The object of this is, that at the start, sounds should be free from the defect of slurring up to a note or the noise of breathing." ("Hints on Singing," pages 13-4, Manuel Garcia.)

Object of the coup de glotte: It is evident that all Garcia meant by the term coup de glotte, as he himself states, "is that care should be taken to pitch the sound at once on the note itself, and not to slur up to it, or feel for it."

He was strongly opposed to the initiation of vibration with a "click."

Shock of the glottis: The translation le coup de glotte as "the shock of the glottis," instead of the "stroke of the glottis," is answerable for much confusion that exists as to the nature of the true coup de glotte.

The stroke of the glottis rightly understood, means muscular co-ordination, whereby there is no exaggeration of the physiological act, and the compression of air is proportionate to the resistance of the vocal cords.

Muscular co-ordination: We understand the stroke of the glottis to mean:

1. The glottis is closed (not tightly).
2. The air is compressed and accumulated below the vocal cords.

This compression of the air gives volume or fullness and intensity or loudness to the voice: compression means economy and control of breath.

Students will do well to remember that this volume, intensity, economy and control are not obtained if the vocal cords approximate when inspiration has already begun; for this attack to use the current expression, "on the breath," means vocalising on a column of improperly compressed air.

3. When the vibrations are to be begun the muscles should be relaxed to the requisite degree: this is a point that needs carefully thinking out and applying.

4. At the critical moment the vocal cords are gently parted asunder, and the air is released. In this way a "neat articulation of the glottis" can be acquired, that gives a precise and clean start to a sound, and enables a singer, as Garcia puts it, "to pitch the sound at once on the note itself, and not to slur up to it or feel for it."

In conclusion. We can only add what has been already said in "Vocal Science and Art," page 50:

Suggestions: "All singers and speakers who desire to be heard at a distance, should employ this 'stroke of the glottis.'

"No cough or straining is excited and no jerking with the diaphragm or abdominal muscles must be permitted.

"Perfection in this most important and fundamental exercise is attained when it can be performed with the most gentle and delicate precision, in fact when the 'stroke' is produced automatically."

CHARLES GIB.

MRS. BAUGHAN, the mother of the editor of THE MUSICAL STANDARD, passed away on the evening of October 25. He claims indulgence for any imperfections in the present issue.

## Music in London.

### The Proms.

By D. DONALDSON.

LAST WEEK.

THE programmes for the last few days have been composed chiefly of familiar items. Among the lesser known pieces may be mentioned Glinka's delightful fantasia, "Kamarinskaya." Its central idea is much the same as that of Grieg's well-known "Norwegian Bridal Procession," but of course the national colour is different. The final coda, in the style of a *gopak*, is irresistible in its impetuous gaiety. Mr. William Wallace's symphonic poem, "Villon," was also played. Four novelties have figured in the week's bills. A suite by Mr. Eric Coates, a canon, Op. 56, No. 5, of Schumann, arranged for orchestra by Mr. Francis G. Saunders, a suite of Bach pieces arranged by Mahler and eight choruses for female voices arranged by Pfitzner from Schumann originals. The suite by Mr. Coates is quite representative of the style aimed at. The style, that is, of alimentary accessory music, such as one hears at Fuller's when toying with tea and pastries. The Schumann choruses, sung by the Alexander Quartet, are skilfully arranged and very appositely scored. A larger volume of sound than a vocal quartet can produce would have been advantageous.

The seventeenth season of Promenade Concerts is over, and one cannot forbear contrasting the musical state of London now with that of sixteen years ago. A great deal has happened since 1895: several portentous geniuses have blazed up and rapidly flickered out. The most noteworthy perhaps are Perosi and De Lara. Not a note of either is heard nowadays.

Whatever may be laid to the charge of Sir Henry J. Wood in respect of taste, of aim or of sincerity, it cannot be denied that he was a pioneer in the work of awakening London's dormant musical consciousness.

The season just concluded has witnessed the production of no very astounding new works; but several of the novelties deserve not only to be heard again but to be promoted to the serene security of orchestral repertoires. Among these I venture to name the Roumanian Rhapsody and the orchestral suite of M. Georges Enesco, "the Pavane for a Dead Infanta" of M. Maurice Ravel and the Variations on an Irish Theme of Mr. Norman O'Neill. The suite for oboe and orchestra by Mr. Hamilton Harty is sure to be appreciated whenever it is heard.

The performances have been, in the main, satisfactory, although opinions may differ as to the strict honesty of some of the Beethoven readings. The programmes have been arranged with even more skill than formerly: there have been few concerts so entirely hackneyed as to cause one no regret for compulsory absence. The vocal items have not been amazing either on the score of performance or of interest; and the solo works have not been drawn from unfamiliar sources.

The "Proms.," however, are part of the life of London; and they will doubtless pursue the even tenor of their way, despite the concerted croakings of all the critics in town.

D. DONALDSON.

\* \* See also COMMENTS AND OPINIONS.

It is reported that Mme. Clara Butt and Mr. Kennerley Rumford have been meeting with great success in South Africa, this being their first visit to that country. Four concerts in Johannesburg have been extended to ten, and on their arrival at Cape Town the concerts arranged in that town had to be immediately doubled. They will leave South Africa for England on Dec. 6.

MR. FRANCISCO BERGER has resigned the post of honorary secretary to the London Philharmonic Society, which he has filled for twenty-eight years. His successor will be Mr. William Wallace, the well-known composer and author. Mr. Berger, who was born in London, is seventy-seven years of age. When eight years old he appeared as a "child prodigy" pianist. "Dickens was one of his close friends."

DR. HANS RICHTER arrived at Vienna last week, to arrange with the Court Opera to conduct a cycle of operatic works. Negotiations between the director, Herr Gregor, and Dr. Richter, have been proceeding for some time. Dr. Richter now goes to Bayreuth for several weeks' rest. He will come to Vienna at the beginning of the New Year, and will act as conductor in "Die Meistersinger," as well as conducting several concerts.



## Music in the Provinces.

### LIVERPOOL.

#### Quinlan Opera Company.

ONE of the most interesting events of the fortnight's visit of this combination was the production in operatic form of Claude Debussy's early cantata "The Prodigal Son." The subject has been ecclesiastically treated by Sullivan in his happiest vein, and André Würmser's fascinating orchestral pantomime play on a modernised version of the parable revives memories of that clever French actress Jeanne May, who appeared in it with an able company at the Royal Court Theatre, something over twenty years ago (the solo pianist being Mr. Landon Ronald). The vitality of Würmser's music is proved by its frequent appearance in Sir Henry Wood's Queen's Hall programmes, and which from a personal experience, makes a very effective suite. Debussy's treatment of the episode is on Oriental lines and, indeed, a noteworthy effort, and there is no wonder that it gained for the composer the coveted *Prix de Rome* of the Paris Conservatoire. The cast demands three principals—the Father (nameless), mother (Lia) and son (Azriel)—undertaken on this occasion by Allen Hinckley, Vera Courtenay and Spencer Thomas—and a mixed chorus. The performance was very satisfactory, especially the orchestration, but would have been much more so if Tullio Voghera had moderated his frantic and ineffective gesticulations. Apparently an excitable temperament is responsible for this, but there is no use indulging in wild air-beating if it produces no corresponding result, and it was extremely irritating. Mr. Thomas made a consistent study of the Prodigal and his beautiful tenor voice fitted the music admirably. Mr. Hinckley was also effective as the Father and Miss Courtenay was not behindhand. The choruses were well sung, the final one suggestive at times of the Credo from Gounod's "Messe Solennelle" and forming a worthy pendant to an engaging work, the only fault being its brevity. The French biblical "operetta" formed a somewhat incongruous *lever de rideau* to Humperdinck's three act opera "Hänsel and Gretel," a work that has not been heard in Liverpool for a good number of years. The first production here was under the auspices of the Carl Rosa Company and conductorship of Leo Feld in January, 1895, the name parts being impersonated by Mary Linck and Minnie Hunt; Peter and Gertrude being in the respective hands of William Paull and Madame Barth, Miss Meissinger being the Witch. In the present instance Hänsel and his sister Gretel were entrusted to Muriel Terry and Bettina Freeman, both of whom proved their competence as actor-singers. Arthur Wynn made a capital Peter, singing his ditty in Act I with great gusto and distinct enunciation. Vera Courtney was also very satisfactory as Gertrude, and Winifred Mayes invested the Witch with a clammy repulsiveness that fully realised one's ideas of such a creature. The important orchestration of the three preludes, however, was in each case deliberately spoiled by a number of ill-bred men who must needs wait until the curtain rose before they made for their seats, thereby causing much inconvenience and annoyance to others and incidentally testifying once again to the "cultivated" manners and "refined" customs of a certain section of Liverpool "upper ten." The scenery was a pleasing feature and the deft management of the lights were highly commendable. In reviewing the highly important engagement which closed on Saturday night with Offenbach's "Tales of Hoffmann" I have been forcibly struck by one serious failure, viz., the indistinct pronunciation of the majority of the members of the company. With perhaps half a dozen exceptions most of the personnel might have been singing in Choctaw, for all the sense one could make out of it. A great deal has been said and written of late years as to the desirability of "opera in English," but when it is found that a first-class organisation like the Quinlan Company is deficient in such an important asset, what is the use of shouting about National Opera and Native Talent? Either there is something wrong with the production of the voices or else the people do not know the text properly and as I note on the programme that a voice specialist is attached to the company, it would be interesting to know where his office begins and ends. That it is possible to sing and be understood in English has been proved over and over again, so that there is no excuse whatever for a continuance of this culpable negligence. As regards the three conductors, Mr. Osbert Hawley showed in "The Valkyrie" what he could do when he chose to exert himself, but the standard was not uniformly maintained in subsequent performances, a tendency to unduly hurry the *tempo* occurring with unnecessary frequency. As regards Mr. Voghera I have already spoken, but a word of encouragement must be said in connection with Mr. Hubert Bath, who is not only an accomplished musician but shows signs indicative of capacity which only require practice to develop into a very useful asset.

#### The Backhaus Recital.

In view of the counter attractions afforded by the Quinlan Opera Company it says much for the appreciation in which Wilhelm Backhaus is held in this district that so large a gathering flocked to the Philharmonic Hall on Saturday, October 4. Commencing with a thoughtful reading of Beethoven's Sonata in E flat (*Les adieux, l'absence et le retour*) the young artist then proceeded to a consideration of Schumann's splendid Fantasia in C, Op. 17, a work exceedingly characteristic of its composer and in every sense worthy to occupy a place in a recital of such importance. Dedicated to Liszt the technical demands of this great contribution to pianoforte literature demands executive powers of very high degree as well as introspective genius and, as in Backhaus' case, mechanical facility is merely a means to an end his strongly illuminative talent shone throughout the three movements with steady brilliance. The Chopin selection embraced the Scherzo in C sharp minor, the Nocturne in D flat, four Studies, a couple of Valses and, of course, the A flat Polonaise, all of which were phrased with ineffable ease and polished diction. The subsequent items included Debussy's "Jardin sous la Pluie" which, notwithstanding the special pleading of the anonymous annotator, was not quite convincing. While it is admitted that the French composer has of late years created some very remarkable effects it is not always possible to take for granted everything he puts on paper as being recognisable impressions, and although in another pianoforte piece ("Réflets dans l'eau") rippling water and shifting lights are certainly suggested, he has not, to my mind, been anything like so successful in this example of his later period. Messrs. Rushworth and Dreafer were in charge of the concert arrangement.—W. J. BOWDEN, *Our Correspondent*.

### BOURNEMOUTH.

#### Wagner Concert. Mr. Charles Clark.

FOR some wholly unaccountable reason, Wagner, a very triton among the minnows, has not his hordes of adherents in this curious town of Bournemouth. The delightful concert on October 18, devoted to his works, was performed to but a handful of people. One almost despairs of one's kind at such overwhelming evidence of sheer disinterestedness; it is also quite inexplicable, unless the suggestion that the town's musical culture is a sham is nearer to the truth than one cares to admit. The purely orchestral excerpts, all of which were capitally played under Mr. Dan Godfrey's painstaking direction, were as follows:—Fest March "Tannhäuser," Overture "Tannhäuser," Vorspiel und Liebestod "Tristan und Isolde," Prelude to "Lohengrin." Mr. Clark, who is better known as an excellent *lieder* singer, brought forward Haus Sachs' Monologue "Wahn, Wahn," Recit. and Air "O Star of Eve," and Wotan's Departure and Fire Music. The first and last lose much of their effect when divorced from their proper setting, but this was atoned for to some extent by Mr. Clark's dignified interpretations; the more lyrical aria he invested with an expressive charm that would have been increasingly pleasurable if he had not sung out of tune in places.

#### Classical and Symphony Concerts. Mr. Arnold Trowell's Fine Playing.

The programme at the Classical Concert on October 16, consisted of the following items: Liszt's Second Polonaise, Mendelssohn's "Ruy Blas" Overture, Symphony in F by Goetz, Grieg's Lyric Suite, and Andantino and Allegro from Trio in G for violin, cello and piano (Op. 186) by Reissiger (played by Messrs. King-Hall, Zeelander and Quinton). There were a few dull moments at Symphony Concert, No. 3, on October 19: but the lack of interest in the second half of the programme was mitigated by the excellent playing of the orchestra and a really fine performance on the part of Mr. Arnold Trowell. The concert began very auspiciously with a clear cut and well-balanced performance of Brahms' delightfully buoyant, but happily unacademic, Academic Festival Overture (Op. 80). There was no lessening of the interest with Tchaikovsky's feverishly lugubrious Tone Poem "Francesca da Rimini"; Mr. Dan Godfrey and his orchestra here rose to great heights, the rushing whirlwind of sound and the plaintive Francesca melody being depicted in quite a masterly manner. Next came Mr. Trowell's splendid rendering of Jules de Swert's 'Cello Concerto; the music is of a frothily shallow type that usually emanates from performer-composers, excellently designed for the instrument and full of showy passages, but Mr. Trowell, with his admirable artistic insight, beautiful tone, and unhesitating technique, made the music appear of almost classic importance. His success was an unqualified one. Arnold Trowell was also responsible for the concluding item, which was a first performance at these concerts of his Symphony in G minor, Op. 39. The work is not a particularly effective one, either in design or in treatment; it is wanting in contrast, and the composer's themes seem somewhat aimless—uninteresting in themselves and leading to nothing. The orchestration, also, is another weak point, too much use being made of the higher positions of the